

OF INTEREST TO WOMEN.

FROM WOMAN'S
POINT OF VIEW

It is folly to buy expensive articles of any description unless one is prepared to spend generously each year or two for repairs. The ravages of time must be reckoned with, as many a woman has discovered when an attempt was made to spare a silk petticoat. The silk gave way in the mere act of hanging, and I have heard numerous regrets for the prudence which did not permit the enjoyment of the garment in actual wear.

It may not be pleasant to be forced to weigh the wearing qualities of articles before purchase, but few of us can afford to neglect such a precaution. Many a \$10 bill has been squandered on willow plumes for hats which looked shabby before the season began to wane. They have been a fad for a few years, but a senseless one for all but the rich, because they are never warranted, and \$12 feather is just as likely to give satisfaction as one which costs twice that sum.

Catch feathers, like fine lace, are good investments when they can be used for years. Our grandmothers bought choice things, wore them carefully and were able to pass them down to succeeding generations in a creditable condition. We buy for the moment and not for posterity, but we take rather good care of heirlooms. The same care applied to buying and repairing would do credit to our brains as well as our pocketbooks. We need to learn the value of wise investments and perpetual care.

Somewhat we expect things to take care of themselves. We buy imported rugs and wonder why they have not the wearing qualities of countries where soft-soled shoes are worn. We do not even guard them against the ravages of insects, because that means time and trouble. We are disgusted with the wearing qualities of expensive furniture, when we know that the heat of the modern dwelling dries up wood and takes the power from grain. The sensible method is to regulate the heat to a temperature that will not play havoc with material things.

When the habit of perpetual oversight is once cultivated it means immense satisfaction. Everywhere articles are preserved as long as possible, and then decently put out of sight. Rugs are not allowed to become scrubby or feathers to drop into shabbiness. Silk is discarded when daylight shows through it or avoided at the beginning because it is short-lived. Shoes are kept supplied with polish and fresh strings, with level heels and good soles. Linings are replaced before they come to actual holes, and trimmings are watched for the first frayed fringe. That all means smartness, not for the hour, but for all time, with no startling changes between seasons. It means a well-balanced home with comfort lurking in every corner; yes, comfort, for shabbiness is a thorn in the flesh of many mortals.

BETTY BRADEN.

Savory Sandwiches.

An unusually pretty sandwich, says a writer in the December Delineator, is of the "ribbon" variety. To make it, cut five slices of white bread about half an inch thick, and spread each with softened sweet butter before slicing it from the loaf. Trim off the crust from the slices and shape the slices into squares of even size, about three by three inches. Lay each slice, buttered side up, upon a pastry board. Spread the first one with cream cheese rubbed smooth with minced parsley and cress, the latter previously sprinkled very slightly with lemon juice, cover the next slice with a thin layer of smoked tongue freed from skin and gristle; trow the third with rice, yolk of a hard egg seasoned with salt, pepper and a bit of dry mustard, and put a layer of smoked salmon or of rosy ham on the fourth slice.

Pile the slices one upon the other evenly, and in the order mentioned, and top them with the fifth slice laid with the buttered side downward. Wrap carefully in a cheesecloth binder which has been slightly dampened, and weight with a book for an hour or so.

When ready to serve remove the cheesecloth and divide the little brick into thin slices, cutting downward with a keen-edged carving knife. The result will be squares formed of half-inch strips of bread pressed together and crossed by lines of green, red, yellow and pink. A different style of ribbon sandwich is made with a number of slices of brown bread piled alternately, each slice previously spread with cream cheese, blended with finely minced nuts and overlaid with a crisp leaf of lettuce. When sliced downward the sandwich shows a pretty medley of brown and white, crossed with half lines of light green.

Wraps of Cat Fur.

Cat fur is made up into all manner of luxurious wraps. One has only to select a model, no matter in what fur. All the best furs this season are black, and skunk and lynx lead. Stoles are made extremely soft in effect, so that they may lie loosely around the throat. Two whole lynxes are used together, one side thrown over the shoulder. Other wraps are made so that the animal falls over the arms, as well as in front.

Nowadays wearing a rose in one's hair would almost be considered frumpy. If you want to wear a rose, let it be a great big artificial one, a single pink rose on a leafy stem, and fasten this to the huge fur muff that you carry. It is fashion's latest whim, and is supposed to add a pretty feminine touch to the large muffs in vogue this season.

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MORNING CHIT-CHAT.



Ruth Cameron.

I am sick of the idea that women are so jealous that they do not appreciate each other's good looks. They do.

"Of course none of you girls like her. She is too pretty."

"Women never like a pretty girl or appreciate any other woman's prettiness."

That's what I heard a man say the other day, and that's what a good many people think. But it isn't true, or anywhere near true.

When her sisters dislike a pretty girl it isn't because she is pretty. Ten to one it is for disagreeable traits that they would dislike just as much in a homely girl.

Of my college acquaintances I can truthfully say that the pretty girls were quite as popular among the girls as the homely ones.

And other things being equal, a pretty appearance usually turned the balance in a girl's favor. We all like to have something pretty to look at, in our friends as well as in our surroundings.

And as to women appreciating other women's beauty as much as men do—well, listen to what a girl said to me the other day.

"I just love to go up to J—'s music department," she raved. "Do they have unusually pretty music there? Oh, no, it's the woman who plays the piano I go for. She's such a pretty girl. Why, when I haven't any shopping to do I drop in there every noon just for the pleasure of looking at that girl."

Does my sex need any further justification of its appreciation of feminine beauty?

If by any chance you have a girl who works on a private telephone exchange among your acquaintances, and by any chance that girl has a birthday some time, here is a suggestion.

Make her a pad to lean her elbow on.

Telephone work, as every one knows, is hard on the ears and eyes. It is also, as not every one knows, hard on the left elbow.

A little pad about a foot long and six inches wide on which one may rest one's elbow and slip it about a bit many telephone girls regard as almost as indispensable as their head bands.

Such a pad isn't a bad thing to have side of the telephone in your home, either.

To be a guest where you are expected to eat more than you want, in order to prove your satisfaction, is quite as bad as being entertained where you are not given enough to eat.

That, at least, is the verdict which one man delivered to me the other day.

"There is nothing I hate more than going to a place where they don't think you like what they have unless you eat about three times what you want," he said. "I mean the kind of place where, if you don't take three or four helpings, they say 'Oh, I am afraid you don't like chocolate pudding. Can't we get you something else?'"

It is kind to make sure that your guests are cordially invited to have all they wish, but it is also kind to believe that they have common sense to know when they have had enough.

When you are trying to be a good host or hostess, remember that the overcordial host is as unpopular a person as his opposite.

FASHIONS AND FADS.

From the Philadelphia Star.

Pekin messaline is the name given to a particularly alluring silk striped chiton cloth that is quite a favorite for blouses.

The fashion of zibeline as a dress fabric has become a fad.

Sumptuous wraps for the afternoon as well as for the evening are made with wide, loose sleeves, and many have the burnous drapery.

Scarfs of white pongee are novel and attractive. They are finished with a buttoned edge and have more or less elaborate handwork as well.

Two rich materials, tapestry and fur, are to be found on some lovely little turbans, and the effect is beautiful.

We are getting the collar of heavy braids wound around the head and the slightly parted filed hair in front.

Challis are back again in lovely designs which offer dainty colored relief from the ever-present plain white shirt waist.

As trimming on daytime dresses and evening robes, beads are used with great success. They are seen in all colors.

Morren is coming into favor again as a material for underskirts. It is found in a variety of colors and wears exceedingly well.

Heavy mosquitoire sleeves are in vogue. There is a fad for amber hair ornaments.

Already the Moyenne style is on the wane.

Lace is much in vogue for blouses and gowns.

Draperies are high in favor for formal gowns.

Jet algrettes appear on some of the smart turbans.

Dark sepla is the most stylish shade of suede footwear.

Mandarin is the name given to a yellowish tan, while Corinth is an extremely faded shade of old rose.

Beads and braids combine to make some of the new and unusual cabochons on hats and gowns. They are to be had in a variety of colors.

How Woman Was Made.

From the Albany Argus.

According to a Hindoo legend, this is the proper origin of women: Twashti, the god Vulcan of the Hindoo mythology, created the world, but on his commencing to create woman he discovered that for man he had exhausted all his creative materials, and that not one solid element had been left. This, of course, greatly perplexed Twashti, and caused him to fall into a profound meditation. When he arose from it he proceeded as follows.

The roundness of the moon.

The undulating curves of the serpent.

The graceful twist of the creeping plant.

The light shivering of the grass blade and the slenderness of the willow.

The velvet softness of the flowers.

The lightness of the peacock.

The hardness of the diamond.

The cruelty of the tiger.

The heat of the fire.

The chill of the snow.

The cackling of the parrot.

The cooling of the turtle dove.

All these he mixed together and formed a woman.

And he presented her to man.

While beating rugs, it is an excellent and hygienic plan to fasten a handkerchief over the nose and mouth, which will prevent the inhaling of dust.

Velvet is making up some of the handsomest walking gowns.

LATEST FASHIONS.

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THE
THEATRE
TO-DAY

THE BELASCO.
"The Taming of the Shrew".....At 8:30
Julia Marlowe and E. H. Sothern in Shakespearean repertoire.

THE NEW NATIONAL.
"The Builder of Bridges".....At 8:15
Kyrle Bell in an interesting English play by Alfred Zapp.

THE COLUMBIA.
"The Man of the Hour".....At 8:15 and 8:30
A strong and appealing story of modern political methods acted by a good company.

CHASES.
"Peter".....At 8:15 and 8:30
The most popular musical comedy of the popular playhouse.

THE ACADEMY.
"The Heart of Alaska".....At 8:15 and 8:30
A strong and virile play of the frontier North. One of the big melodramatic successes of the year.

THE GAYETY.
"The Parlan Widows".....At 8:15 and 8:30
High-water mark burlesque show.

THE LYCEUM.
"The Ducklings".....At 8:15 and 8:30

"TAMING OF THE SHREW."

Brilliant Performance Before Notable Audience.

To miss "The Taming of the Shrew," as presented by the Sothern-Marlowe forces at the Belasco Theater last night, would be to miss probably the most enjoyable production of the engagement.

The great Shakespearean comedy was given a magnificent interpretation and setting, both Miss Marlowe and Mr. Sothern being cast in roles in which they excel beyond question, and the supporting company seemed to enter into the performance with great spirit.

The audience was large and of brilliant personnel, headed by the President and family, and altogether, the occasion was notable.

For refreshing, and, in places, uproarious humor, "The Taming of the Shrew" goes further than any of the Shakespearean comedies, not even excepting "Two Gentlemen of Verona," and yet behind the lines and scenes there is a wealth of philosophy. After 300 years, it is too late to dilate much on the intrinsic value of the play. Sufficient is the fact, again established last night, that after the lapse of three centuries it is still qualified, when interpreted by a competent company, to furnish unbounded entertainment, and even yet stir thought.

The Petruchio of Mr. Sothern is one of his very best delineations. He understands it thoroughly, and never once does he falter in carrying it through. He is Petruchio for the time, and intent on curbing the much advertised tanager after a preconceived method. That is about all there is to it. Mannerisms, if he has any, are not distinctly visible. His enunciation is beyond criticism, his humor unctuous, and he carries the comedy particularly along with great spirit. There is no question that his Petruchio will be ranked as one of his leading roles.

Miss Marlowe as Katherine, shared the honors in every sense, especially scoring in the two diametrically opposed scenes at the beginning and close, one exemplifying all the scorn and petulance of a spoiled tanager, and the other replete with the grace and love of a true woman. The supporting company was perfectly competent, but worthy of especial notice was the Bianca, of Norah Lamson, the Grumio of Rowland Buckstone, the Vincentio of Eric Blend, the Lucentio of Frederick Lewis, the Baptista of William Harris, and the Hortensio of France Bendisford.

The production is elaborately staged, and follows the ordinary acting arrangement.

"The Taming of the Shrew" will be repeated to-night, on Friday night "Hamlet" will be given, and Saturday matinee and evening, "The Merchant of Venice."

LOCAL GIRL POPULAR.

Miss Margie Hilton, leading lady with Weber & Rush's "Parisian Widows," at the Gayety this week, is a Washingtonian by birth. Her theatrical career began in this city several years ago with the Bijou Stock Company, under the management of John Grieves. From that time she has risen by degrees, by reason of her energy and talents, into the position she now holds. Miss Hilton has been under contract to Weber & Rush for three seasons, and it may be said without exaggeration that she stands high in their estimation.

Miss Hilton is a pretty girl and a gifted one. Possessing a winning personality, much ability as a dancer, and a well developed voice, she is especially adapted to operette roles. She has made a good impression upon her many friends, personal and otherwise, by her excellent handling of the leading role with the "Parisian Widows." During her stay in Washington she is stopping with her folks in Eighth street southeast.

"The Gentle Art."

It is told by a writer in the Brooklyn Citizen of a well-known novelist, that he recently left his city home for a time, and took a country house not far from the estate of a millionaire jam manufacturer, retired. This man, having married an earl's daughter, was ashamed of the trade whereby he had piled up his fortune.

The jam manufacturer one day wrote the novelist an impudent letter, vowing that it was outrageous the way the author's servants were trespassing on his grounds. The novelist wrote back: "Dear Sir: I am very sorry to hear that my servants have been poaching on your preserves."

"P. S.—You'll excuse my mentioning your preserves, won't you?"

The Status.

She—Is it true that Miss Blank is going to marry the prince?

He—Er—well, they have issued a denial of the story which contradicted the report as to the falsity of the rumor that the account was untrue.

Plain taffeta blouses are made effective by the addition of small black buttons.

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MARGIE HILTON,
A Washington girl, the leading lady in "Parisian Widows" company at the Gayety.

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stage, will appear as Thals. The other prominent roles in this opera by Massenet will be taken by Mlle. Trentini, Mme. Duchene, and Messrs. Renaud, Dalmore, Scott, and Fossella. Verdi's "La Traviata" will be sung on Wednesday afternoon, with a cast headed by Mme. Trentini, while on Wednesday evening the bill will be "Le Bourgeois de Notre Dame," in which Miss Gaden will again be heard. On Thursday evening "The Tales of Hoffman" will be given, with Mlle. Cavallieri, Mlle. Trentini, and a strong cast. Friday evening a double bill, the "Daughter of the Regiment" and "Pagliacci," will be given.

National-Damrosch Jubilee Concert.
At the New National Theater, Sunday, January 16, at 8:15, will be held the Silver Jubilee Concert in honor of the completion of the twenty-fifth year of Walter Damrosch as orchestral conductor. For this occasion, Mr. Damrosch will bring the New York Symphony Orchestra of 100 men.

A committee of 100 of Washington's prominent leaders in society and musical circles have organized to give Mr. Damrosch this jubilee. Mr. Damrosch has so indelibly stamped himself upon our minds as a musician, a musician of the piece, and of the word, that none of us can afford to miss this concert, which promises to be one of the greatest of the season.

All boxes for this concert are now sold.

The Columbia-Chauncey Oleott.
Chauncey Oleott will appear in "Ragged Robin," his successful Irish play, at the Columbia Theater, for the week commencing January 10, under the direction of Augustus Brown. It is said to have that rare quality, a thoroughly Celtic atmosphere, and is characteristically Irish in every detail.

"Ragged Robin" has been written by Rita Johnson Young in collaboration with Oleott, and has that admirable character of cleanliness from sordid and vulgarly which is typical of all the Oleott plays. Mr. Pitou has spared neither labor nor expense in mounting the piece, and has engaged a cast of unusual excellence to give life to the characters. There is an abundance of music in the piece, not the least of which are several songs composed especially for the piece by Mr. Oleott. The incidental music is by Frederick Knight Logan.

New National—"Ben-Hur."

"Ben-Hur," that beautiful play of the early Christian period, which comes to the National Theater on Monday evening, January 10, from the time of its first production has never lost its grip upon the public. It is full of humanity, and it overflows with its emotions. There is the fidelity of the Hebrew slave to his master, the arrogance of the Roman prince, the lovely modesty of Esther, the wantonness of Iras, the filial love of the young Judah, the reveals in the Grove of Daphne, the intense spirit of revenge, growing stronger and stronger in the heart of Hur; and over it all glows the shining radiance of the glorious Star, the symbol of the world's redemption and its everlasting glory.

"Ben-Hur" is a play to think about, and it will be quite surprising if the National Theater is large enough to house the thousands who will want to attend.

The engagement in Washington will be limited to eight performances, including Wednesday and Saturday matinees.

Chase's Next Vaudeville Features.

Chase's next week will celebrate its eleventh anniversary of the inauguration of polite vaudeville, and the bill will be artistic, comic, and novel, including the appearance of Albert Whelan, the famous Australian Impressionist comedian. His offering is indescribable in advance, save that it places him on the plane of public appreciation with Chevalier, Lauder, Bransby Williams, and other famous artists, although his work is said to be in no way reminiscent. As the added attraction, William H. Murphy, known as Nichols, and company are believed to afford about the merriest moments possible with their latest farcical satire, entitled "The School of Acting." Nellie Nichols is the third principal feature, and this charming songstress-comedienne will contribute her characteristic songs and simulations. Another foreign importation will be the Three Ernests, in grotesqueries of an extraordinary and laughable nature. A dainty and droll novelty will introduce the Melnotte Twins and Clay Smith. The Misses Gash are the third European addition to the bill, and Lee, Allen and Lee are dancers on wood and ice surfaces.

Belasco-Hammer Orchestra Sunday.

Those who are unable to attend afternoon concerts will be afforded an opportunity to witness the excellent work of the newly organized Heinrich Hammer Symphony Orchestra at the Belasco Theater on Sunday night, January 9.

The programme, which consists entirely of French compositions, will be as follows:

Overture, "Phedre".....Massenet
"The Sleeping Beauty".....Saint-Saens
First suite, "L'Arlesienne".....Bizet
Overture, "Mignon".....Thomas
Violin solo, "Intermezzo".....Debussy
Sole, "Sole".....Debussy

National-